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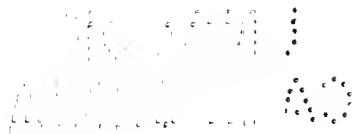
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With Illustrations



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ART THOU THE CHRIST?

The publication, in my "Introduction to the History of Chinese Pictorial Art," 1905, of a certain woodcut here reproduced, has given rise to some discussion as to the subject intended by the artist. By the great unwashed of China's millions this subject has been generally accepted as a kind of pictorial harmony of their three leading Gospels, Confucianism, Taoism, and Buddhism,—such being the order of precedence authorised in A.D. 574 by Imperial Edict,—the three figures being those of the founders, Confucius, Lao Tzū, and Buddha.



The legend attached to the picture—

儒 三 爲 一
Han san wei i

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—has been explained, in accordance with this popular view, to mean that the Gospels in question, though to outward appearances three, are in reality one in aim, that aim being the welfare of the human race.

Taoism and Buddhism have long since flourished peaceably side by side, and have even borrowed so much from one another that a tyro will often have trouble to distinguish between the two. This, however, has not always been the case. In past centuries there was a long struggle for the mastery; and according to the bias of the Court of the day, sometimes one and sometimes the other would be alternately blessed and banned.

The first Emperor of the Liang dynasty, who reigned A.D.502—549, was a devout Buddhist. He lived upon priestly fare, and even wore the dress of a priest. He interpreted the Buddhist commandment, "Thou shalt not kill," in its strictest sense, and caused the sacrificial victims to be made of dough. In 824, another Emperor died from swallowing the Taoist elixir of life. In 845 Taoism was still the favoured faith; 4,600 Buddhist temples were destroyed, and 260,500 priests and nuns were forced to return to lay life, together with 2,000 fire-worshippers or followers of Mazdeism. In 859, the Emperor Hsüan Tsung restored Buddhism to its former position. And so on. Occasionally, as in 574, subsequent to the establishment of precedence above-mentioned, both religions would lie under the same interdict, which, it must be carefully noted, was never extended to Confucianism. Even the most infatuated among the Imperial devotees of Taoism or Buddhism never dared to do more than be lukewarm towards the teachings of Confucius, although these were of course fatally antagonistic to the superstitions of the other two. A Confucianist of the type of Han Yü, who presented an objectionable memorial begging the Emperor not to worship a bone of Buddha, would receive such punishment as transfer to an out-of-the-way post; but those who in religious matters left the Court alone, were left alone themselves.

A *modus vivendi*, then, for the rival champions of Taoism and Buddhism, would seem to be a most desirable consummation, whereas Confucianism was on a different footing altogether.

We may now come to the picture itself, which has been taken from a volume of woodcuts, printed, according to a note at the end, in the year 1588. The title of the collection is 方氏墨譜 *Fang shih mo p'u*, and it consists of six volumes, averaging thirty-three leaves of pictures and three leaves of index to each. It was published by a man named 方于魯 *Fang Yü-lu* (T. 建元), whose family appear to have been makers of the highly-scented and artistically-decorated cakes of ink which used to be known, and may perhaps still be known, in England as "Indian Ink." The woodcuts are reproductions of pictures, ancient and modern, employed in the decoration of these cakes. Some of them are signed by well-known artists; and others, though not signed, can still be referred to their proper sources. Thus, on page 3 of volume IV we have a basket of flowers, signed 左于 *Tso-kan* = 吳廷 *Wu Ting* of the Ming dynasty; on page 6 of volume V, a picture of 三車 *San chü* the Three Conveyances (*Trivâna*), signed 南羽 *Nan-yü* = 丁雲鵬 *Ting Yün-pêng* of the Ming dynasty; on page 21 *verso* of volume V, a picture of "Brushing an Elephant," without signature but with a side-note which reads 唐閣立本 描象圖 "Picture of Brushing an Elephant, by 閣立本 *Yen Li-pêng* of the Tang dynasty;" and finally the picture under consideration, without signature or guidance of any kind beyond the legend quoted above.

During the seventh century, there flourished at the capital of China two famous painter brothers, named Yen, both of whom are known to have painted many pictures of the numerous foreigners who thronged the Chinese Court upon the establishment of a new and enlightened dynasty. Some of the aliens thus painted were bearers of tribute from various vassal nations; others were Arabs, and

Nestorians seeking converts to Christianity, subsequently known to the Chinese as 景教 the Luminous Doctrine. On page 40 of my book, the following passage will be found:—

From the pencil of one or other of the brothers Yen comes in all probability the picture of "A Man of Ta-ch'in" (Syria), as seen in the "Account of Strange Nations," a fourteenth-century copy of which is in the University Library at Cambridge. Also the very curious woodcut, entitled "Three in One," consisting of a figure of Christ, a Nestorian priest kneeling at his feet with one hand upraised in benediction, and another priest standing behind. Nestorian Christianity soon disappeared from China, leaving the famous Tablet in Si-nan Fu as a witness that it had reached the Far East,—an honour which must in future be shared by this unpretending picture, which contributes one more to the early portraits of Christ.

Under date 11th August, 1905, a reviewer in the Literary Supplement of *The Times*, who skilfully combined courtesy with criticism, made the following remarks:—

An astonishing misconception which cannot be passed over is founded on a sixteenth-century woodcut of a circular cake of ink, which is reproduced on page 37, and which, it is strangely claimed, "contributes one more to the early portraits of Christ," in that it is labelled "Han San Wei Yi," "One in Three." The group of three figures on this curious engraving is presumed by the author to consist of Christ and two Nestorian priests. But the supposed Christ is surely the Buddha, recognized by his curly hair with the tonsure, earrings, bare feet, and by the peculiar canonical way in which the *kashaya* is worn so as to leave the right arm bare; the tall figure in the background is Confucius, with the traditional features of the famous portrait by Wu Tao-yuan cut in stone at the Confucian temple in Shantung; the third figure, also standing, is Lao Tzu, with left hand raised, as if discoursing, while he holds his special attribute, a roll, grasped in his right hand. The triad in this group, it is suggested with some confidence, is really composed of the founders of the three great religions of China, which are often declared in native parlance to be one. If so, it has no part in the Christian Trinity.

This view was echoed by a Mr. Berthold Laufer in *The New York Evening Post* of 16th September, 1905, coupled with some quite unnecessary sneers and insinuations, to which I should have paid no attention whatever but for the fact that on the 7th July preceding, Mr.

Laufer had written and asked me for a free copy of the book in question,— an application which, in my ignorance of any claim on the part of Mr. Laufer to be supplied gratuitously with my books, I felt myself constrained to refuse. The above incident, however, shall not prevent me from giving due weight to Mr. Laufer's arguments as set forth by himself:—

The representation in the picture in question is a very well-known subject in Chinese art, and readily understood by every Chinaman. It is styled "Picture of the Three Saints," who are Confucius, Laotse, and Buddha. The underlying idea in the combination of these representatives of the three principal religions of China is to symbolize the close association of the three creeds in the minds of the people, which is the meaning of the phrase translated by Giles "Three in One." The personage taken by Giles for Christ is unmistakably the figure of Buddha, with the characteristic tonsure of the head, barefooted, and robed in the garb of an Indian monk—an exact copy of the well-known Buddha statues and paintings of India. In no representation of Christ is He pictured with a tonsure. The "kneeling Nestorian priest" of Mr. Giles is Laotse, who is not kneeling at all, but standing erect; and the other "Nestorian priest" behind him is Confucius. Representations similar to this picture of the three saints are very frequent in Chinese and Japanese art, and are found also in temples in the form of sculptures. A splendid colored woodcut of this motive after a painting by Masanobu Kanō (1453—90), is given in the fourth number of the *Kokka*, a Japanese journal devoted to art and archaeology.

The original woodcut reproduced in Giles's book is not older than the middle of the sixteenth century. Without giving any reason or explanation, Mr. Giles attributes it to the end of the seventh century, and connects it with the name of a certain painter, Yen, of that period.

Before proceeding, I may point out (1) that "without giving any reason or explanation," in other words "authority," Mr. Laufer states that the woodcut in question "is styled Picture of the Three Saints;" and (2) that it "is not older than the middle of the sixteenth century."

The "Confucius, Lao Tzù, and Buddha," theory is of course ancient history, and was discarded by me in face of the arguments which I shall now try to set forth as succinctly as possible. These

may be divided into (1) Artistic and (2) Linguistic, and may be taken conveniently in this order.

I.—To begin with, the three figures occupy very different positions, and yield very different values in a group which, to take my critics' view, is to exhibit the oneness of the doctrines professed by the three Teachers. "Buddha" completely dominates the scene, and it must be plain to any one that the other two are in more or less deferential, if not reverential, attitudes. "Lao Tzü" is, in my opinion, a kneeling figure, the little toe-points being a later addition by the wood-engraver, when the kneeling position began to fade under repeated cuttings. He is moreover holding up a hand with the sign of benediction (unnoticed by the above critics), a gesture not to be found in any of the known portraits of Lao Tzü, nor indeed, so far as my search has gone, in any Chinese portraits of any worthies, native or foreign alike. The nearest thing to it is found, curiously enough, in images of Buddha. I have looked through the 三才圖會 *San ts'ai t'u hui*, and the 古聖賢像傳畧 *Ku shéng hsien hsiang chuan lüeh*; nowhere have I been able to find anything of the kind. "Lao Tzü" has also a very marked tonsure, and is almost identical in feature with the colourless figure standing behind him, who does duty for "Confucius"—a mistake hardly likely to be committed by a Chinese artist. I have examined what may be called the authentic portraits of Confucius in such works as the 聖廟志輯要 *Shéng miao chí chí yao*, the 聖廟祀典圖考 *Shéng miao ssü tien t'u k'ao*, and the 聖蹟圖 *Shéng chí t'u*, but again I fail to find any striking resemblance. This of course proves nothing, as no two portraits of Christ are much alike; even the position of Christ on the cross, about which unanimity might be expected, is differently portrayed by different artists. The accompanying pictures of (1) Confucius in official dress and (2) in ordinary teaching costume, and (3) of Lao Tzü, are taken (1) from the first of the three works

last enumerated, (2) from the third, and (3) from the *Ku shing hsien hsiang chuan tüeh*, respectively. It will be seen that Confucius (2),



as always in undress, is shown with hair gathered at the top of the head and fastened by a pin run through a small ornamental contrivance placed above. This was in fact the prevailing fashion of

the Chou dynasty, and would no doubt have been followed by Lao Tzü but for an awkward baldness which condemned him to



wear the topknot a little lower down.

Much stress is laid by my critics on the curly hair, bare feet,

kushatya, tonsure, and earrings(?) of "Buddha." But that is precisely what I should expect from a 7th century Chinese artist, whose imagination had been vividly stirred by such a mystery as Trinity



in Unity, but who was in possession of no details. He would hear that an embodiment of Three in One was the God of a people in the West; and he would naturally turn for items of dress to the

(by that date) well-known figure of Buddha, whose home was also in the West. He may never have spoken or had any communication with a Nestorian priest, though he may very probably have seen one, and he may possibly have actually thought that this new God was another Buddha. On the other hand, large ears, always emphasised in his portraits, were one of Lao Tzū's personal characteristics; there is no sign of these, however, in our present woodcut.

It remains to be asked if there has been any period in history, from the 7th century onwards, when the Chinese people would tolerate a picture in which Confucius — Lao Tzū can be ignored — was exhibited in a subordinate position, not to say an attitude almost of adoration, towards Buddha. Foolish Emperors have more than once suffered from religious melancholia, Buddhist and Taoist, and have indulged in many wild vagaries; but no Chinese artist could have painted such a picture without infinite risk to his valued skin, nor would such blasphemy have had any chance of being preserved through centuries to the present day. Mr. Laufer states *ex cathedra*, though it is difficult to say what claims he has to mount the tribune, that our picture dates only from the 16th century. Still less in that case would any one have dared to place Confucius, the Uncrowned King, in a position so derogatory to his greatness; for never since the 16th century have either Buddhism or Taoism obtained any favour, Imperial or popular, as against the Doctrine of the ancient sages, of which Confucius is the venerated Prophet. An ignorant Chinese "teacher," cornered for an answer, will no doubt rattle off "Confucius, Lao Tzū, and Buddha," having in his mind the stock saying that "The Three Religions are really One," and not having in his mind the faintest apperception of the artistic question taken in connection with the relative positions of Confucianism and Buddhism. And so, in past centuries the real motive of the picture may well have passed out of mind, especially as Nestorian Christianity soon

completely disappeared, leaving absolutely no traces of a religion that must once have flourished vigorously, save and except the famous Nestorian Tablet. Then came the Japanese and carried off the false tradition to Japan, and painted pictures of "Confucius, Lao Tzü, and Buddha," but not, be it noted, on the lines of our present woodcut. In regard to the picture by Kanô Masanobu (1453—1490), quoted by Mr. Laufer, I am not fortunate enough to possess the *Kokku*; so I referred the question to my son, Mr. Lionel Giles of the British Museum, who writes,

Buddha is certainly not standing apart, like your Christ, but he is holding up his robe in much the same way. Lao Tzü is apparently conversing with him, and Confucius listening..... And after all, the great point is the *aloofness* of Christ in your picture. He is evidently intended to be 'of different clay' from the other two. And that is hardly the case in the *Kokku* picture.

II.—We now come to the linguistic question, which offers some curious points to those interested in the interpretation of Chinese.

The legend, already quoted, on what we may call the reverse of the ink-cake, consists of the four vertically-written characters, **函三爲一**; literally, "Contain Three Be (or Make) One," = "Contains Three Being (or Making) One," and in ordinary English "Three in One."

This locution, with this sense, can be traced back so far as the 3rd century A.D. It has nothing whatever to do with the everyday phrase referring to the common aim of the "Three Doctrines," Confucianism, Taoism, and Buddhism, which runs **三教歸一**—*San chiao kuei i*, and means "Three Doctrines Unite One" = "The Three Doctrines have one and the same aim,"—the tolerant spirit of which is sometimes courteously extended to embrace even Christianity. The phrase will be found in the commentary on the History of the Earlier Han Dynasty, by **孟康** Mêng K'ang, at the beginning of the **律歷** *Lü li chih* chapter on the "Pitchpipes and the

Calendar." The character **函** is there written **舍**; the latter means "to hold in the mouth," and is said in K'ang Hsi to be 通作 **函** used for the former. [K'ang Hsi gives the phrase under **函**, noting that it is the same as **舍**.] The text refers to the relation between the pitchpipes and numbers, and is explained by Mêng K'ang, as follows: 黃鐘子律也子數一泰極元氣舍三爲一是以一數變而爲三也

The Yellow Bell is the *tz'u* pitchpipe (*i.e.*, it corresponds to the first of the twelve cyclical **支** Branches). The number belonging to *tz'u* is one. Primeval ether which constituted the Absolute contained three in one; and so it was that the one underwent transformation, and became three.

Here we have plainly the idea of unity resolving itself into trinity.

Now let us take this phrase in connection with the picture, where it is alleged to mean—*N.B.* neither of my critics ventures to translate it—that the three figures represent Three Doctrines which are in essence One. Granting the correctness of this view, we are now faced by the fact that the only possible subject of **函 han** “contain” is “picture;” that is to say, this picture contains three persons whose doctrines are one. Unfortunately for this theory, apart from its inherent weakness, the word *han* is not commonly used—one might almost say not used at all—in this sense. Any one can see by inspection that it is a picture-character, a representation, according to the 說文 *Shuo Wen*, of a tongue,—at any rate, of something contained, or shut up, in an envelope; and such indeed has always been its usage, with the very rarest exceptions, down to the present day. It would thus be an aptly-chosen character to express the embodiment in One Christ of the Three Persons of the Trinity; in fact, Trinity in Unity.

Finally, at the end of the book of woodcuts under discussion, there are three documents, the first two of which are from the pens of eminent writers, 王世貞 Wang Shih-chêng, A.D. 1526–1593,

and 王道貫 Wang Tao-kuau, respectively,—the latter being dated 1587—and are of the usual laudatory character; while the third and similar document is a 後序 closing note by one 方宇 Fang Yü, who was a clansman of Fang Yü-lu, mentioned above. After saying that the work was in six sections, and that it took five years to complete, the writer describes his delight in getting hold of a copy, and expatiates on the beauty of the varied scenes and figures of which it is composed,—

Some of which the ears and eyes have heard of and have seen, and some of which the ears and eyes have never heard of nor have seen.

Among those enumerated,

有一函三者 there is the *One who contains Three*,—

according to my interpretation. According to *The Times* critic and Mr. Laufer, this must read,

There is the one (picture) which contains three,

for surely it cannot mean,

There is the one (Doctrine) which contains three.

But it must mean,

There is the (picture of) One who contains Three.

In fact, no sense is to be got out of 包 han “contain,” unless the subject thereof be Christ. This view is further emphasised by the words which immediately follow:

有三生萬者 There is the *Three which produces Myriad*,—

alluding to the well-known cosmogonical theory of Lao Tzù,

一生二二生三三生萬物 One produced Two, Two produced Three, and Three produced the myriad things (in the universe),—

the subject of another picture altogether.

Trinity in Unity seems thus to have been associated by tradition with some Western teaching so late as 1588. It is true that two

Jesuits had already in 1582 established themselves in the province of Kuangtung, where they were joined in 1583 by the great Ricci; but it is very unlikely that the picture belongs to that date, for several reasons, not the least being that, in common with almost all the other pictures in the book, it would have been in such case accompanied by the signature of the artist. The *provenance* however of our woodcut is a matter of comparatively slight importance. The great point is to get rid of the absurd "Confucius, Lao Tzū, and Buddha" theory, which appears to have been started, snowball fashion, by some ignorant Chinaman, pushed on by Japanese artists, who however had wit enough to depart from it in their own works, and then to have been meekly swallowed by the few Europeans who have ever paid any attention to the matter. Thanks however to Fang Yü, and to his reading of the legend, light seems, in my opinion, to have been thrown on a spot that would otherwise have remained dark.

The above pages had already been written when Professor Hirth, of Columbia University, issued his "Scraps from a Collector's Note-book," which mainly consists of sixty-seven articles, ranging from three lines to a page or two, on the same number of Chinese painters belonging to the present dynasty, thus forming a very useful and valuable supplement to my book, which ends with the close of the Ming dynasty in 1644. In addition, there are biographical notes on forty-five ancient painters, nearly all of whom will be found in my collection, but about whom Professor Hirth has always something new to say. Then follow twenty-three "Notes on some old Art Historians and Publishers," all very interesting and instructive; several complete Indexes, with the Chinese characters in each case; and finally some short notes on the twenty-one illustrations which add so much to the charm of the book. It would give me much pleasure to enlarge further on the excellence of Professor Hirth's

work; for the moment however I am concerned only with some remarks of his on the picture immediately under discussion.

Omitting all mention of a misunderstanding by Professor Hirth (p. 67) in regard to the source of the picture, partly due to my inadvertence; and also, for the moment, of the 不可磨 question, which is a side issue, I will now quote what Professor Hirth, with a caution and restraint which Mr. Laufer will do well to imitate, says on p. 68 of his work:—

I am inclined to look upon the human figure, explained by Professor Giles as an old portrait of Christ, as the typical shape of an Indian, here representing Buddhism. The expression of his face, his beard and his curly hair have a certain family likeness with many Indian Buddhists depicted on Chinese wood-ents, and his barefootedness seems to support this view.

I have already dealt with this point, but it may here be observed that Professor Hirth says "a certain family likeness," meaning of course that the resemblance is not very pronounced.

The two other figures are of a different type. I cannot discover any characteristics indicating their being in any way different from the traditional representations of Chinese sages.

The upper figure is wearing on his head something which looks like a biretta; the lower has a distinct tonsure. Among representations of Chinese sages, of which I have examined a large number, I can find none similar in these respects.

Their shoes and the way they show from underneath the drapery of their gowns are quite Chinese; moreover, the man to the right in front does not kneel, nor does he upraise his hand in benediction, but he holds in his right hand a scroll, while raising his left in admonition like one arguing, his colleague folding his hands in a manner often seen in old representations of sages with courtly manners, as for instance in a portrait of Confucius by Wu Tau-tzi, preserved in a rubbing from an old stone inscription reproduced in the *Kin-shu-so*.

It must be remembered that according to my theory the picture is a very old one, and has been recut over and over again, no doubt with changes introduced by the ignorant engraver. The toe-tips of

the lower figure are now visible enough; but were they always there? To me, the upper part of the body is that of a kneeling man. To me again, the upraised hand of the lower figure is clearly in the attitude of benediction,—little finger and third finger bent down. The other two hands visible are somewhat mixed, and might both be those of the upper figure, exhibiting an open scroll. I can see no sign of folded hands, on the strength of which Professor Hirth would identify the upper figure with Confucius. But he goes on to say,

From the traditional portrait of Confucius both these figures resemble him, which would be a hardly likely coincidence in a picture specially designed to illustrate the oneness of three dissimilar faiths. [Compare the portraits of Confucius here reproduced from the best possible authorities.]

but I am inclined to think that one of the two men represents Lau-tzi, a not very convincing remark. [Compare the portrait of Lao Tzü here given.]

the entire group being an early type of that subject taken in hand by hundreds of painters of all periods, "The Three Religions" (*san-kien* 三教), Tanism, Confucianism and Buddhism, as represented by the portraits of their founders. Under this title Ku Kai-chu had painted a picture, and after him it has been one of the standard subjects up to the present day.

Ku K'ai-chih died soon after A.D. 405; but the term 三教 referring to Confucianism, Taoism, and Buddhism, is said in the 壱是紀始 *I shih chi shih*, § V, to have been first used under the 六朝 Six Dynasties, when the Emperor 武帝 Wu Ti of the 周 Chou dynasty arranged the precedence of the three faiths, as stated above, and then proceeded to suppress Taoism and Buddhism. It occurs also in the 開易篇 *Wen i pien*, p. 3 *verso*, of 王通 Wang Tung, A.D. 583–616; and there the writer seems to lament

that the religious energies of the nation had been dissipated in several directions instead of being concentrated in one.

In this connection, it may be remarked, for the benefit of those who do not happen to know, that the term 三教, as found in the more ancient literature of China, has nothing to do with the same term in use since the year A.D. 574. It occurs first of all in the 白虎通 *Po hu t'ung* of 班固 Pan Ku, who died A.D. 92, and is there said to have been substituted for 三正 (?) "the three commencements of the year," on which, see Legge's *Chinese Classics*, vol. III, p. 154. The actual words are

三正之有失故立三教 it was because of the failure of the *san cheng* that the *san chiao* were established.

This establishment of the *san chiao* was stated to be due to 欲民反正道 "a desire that the people should return to the true path;" and the *san chiao* are further said to be 忠, 敬, and 文, loyalty, reverence, and culture, each of which gives birth to the next in an endless chain; but all this is obscure, and has not been properly elucidated; it is only mentioned here to show that if Ku K'ai-chih did really paint a picture with this title, his motif may have been quite different from that suggested by the term as understood in later times.

In the catalogues at my disposal which contain titles of Ku K'ai-chih's pictures, I can find no mention of any work answering to Professor Hirth's description; only so late as 吳道子 Wu Tao-tzü of the 8th century, and 孫位 Sun Wei, a religious painter of the 9th century, have I been able to discover 三教圖, and 三教象, generally understood as "Portraits of the [Founders of the] Three Religions," though the change of phrase must be taken into account. The next work on this subject is attributed to 支仲元 Chih Chung-yüan of the Five Dynasties; but so far as my search goes, not one of these has been described in such a way as

to give any idea of its composition. But when we come to 馬遠 Ma Yüan of the 12th and 13th centuries, famous among the Japanese as Ba-yen, we have the very description we require, preserved for us in the 齊東野語 *Ch'i tung yeh yü* by 周密 Chou Mi,—an almost contemporary record. There we read that

Lao Tzū, with a yellow face, 跳趺中坐 was sitting cross-legged in the middle; Buddha was 儼立於傍 standing in a dignified attitude at his side; and Confucius 作禮於前 was making a salutation in front.

Of course it is only a guess that the picture which has given rise to all this discussion has anything to do with the Three Religions. There is nothing whatever outside the picture, beyond the cackle of ignorant natives, which offers any clue of any kind to its subject and interpretation, save and except the decisive legend 函三爲一, which I think has been shown conclusively to mean "Three in One," in the sense, and in that alone, of the Triune God of Christianity.

ECHOES OF ORPHEUS.

One of the nine Ministers of the Emperor Shun, of legendary memory, was the Grand Music-Master 義 K'uei. His name is mentioned in the Book of History, a collection of very early records embracing a period which extends from the middle of the 24th century B.C. down to B.C. 721, and said to have been edited by Confucius from then existing documents which came into his hands. In the third millennium before Christ, and for many centuries afterwards, music was believed by the Chinese to possess a civilising influence equal to that expressed by Congreve in his famous line,

Music hath charms to soothe the savage breast,

and it occupied in practice among the ancient Chinese very much the place assigned to it by Plato in his theoretical republic. For instance, the philosopher Mencius, B.C. 372—289, (Bk. I, Pt. 2) told the King of the Ch'i State that if the latter's love of music were really profound, his administration would be almost perfect. The King modestly replied that he could not appreciate the music of ancient times, but only that in vogue at his own date; to which Mencius retorted that the one was quite as effective as the other for the purpose in question.

The older music referred to by the King was that same music which on one occasion so affected Confucius that for three months he knew not the taste of meat. Yet in spite of what must have been its great beauty, it faded gradually out of existence, and by the 2nd century B.C. was altogether a lost art.

The Grand Music-Master at his installation was solemnly addressed by the Emperor Shun on the exercise of his important functions. He was instructed so to influence the rising generation that the upright might also be tolerant, the liberal-minded dignified, the strong not tyrannical, and those in authority not arrogant. Thus, concluded the great Emperor,

神人以和 Gods and men will be brought into harmony.

To this speech the Grand Music-Master made the following extraordinary and very inapposite answer:

於予擊石拊石百獸率舞 Yes, I strike the musical-stone *forte*, I tap it *piano*, and all animals begin to dance.

It may be noticed here that the Emperor had just been appointing various other high officers, and that none of them made any answer of the kind, though several asked to be excused.

The commentary does not throw much light on the passage. After explaining that *chi* is "to hit hard" and *fu* "to hit softly," we read

人神易感鳥獸難感、百獸相率而舞則神人和可知也 Men and Gods are easy to influence, birds and beasts are hard to influence; and the fact that all animals began to dance shows clearly that Gods and men were in harmony.

Dr. Legge, in his note to this passage, says,

There can be no doubt the reply of K'uei is out of place here,—appears here in fact from some displacement of the ancient tablets.

But it also appears somewhere else in the *Book of History* (益稷), in connection with a choral service performed in memory of deceased ancestors of the Imperial House, whose spirits are attracted to the spot by the influence of the music. The Grand Music-Master is explaining how the orchestral effects of flutes, drums, organs, bells, etc., are produced, when all of a sudden he says,

鳥獸跕跕 birds and beasts begin to dance;

and in the following paragraph he repeats verbatim the sentence from the *Canon of Shun* which we have already examined, followed by

庶尹允諾 and all the high officials become truly in harmony.

The Chinese commentary refers the reader back to the luminous exegesis already quoted; and Dr. Legge adds,

I said the passage was out of place there. It would almost seem to be the same here, though the concluding clause (of above four characters) adds a particular point to the effects of music, not mentioned in the preceding paragraph.

As a matter of fact, the text would read much better and yield a more continuous sense if these passages about the birds and beasts were omitted altogether. They have clearly been interpolated in the text, at what date it is impossible to say; but subsequent to the middle of the 2nd century B.C., when echoes of Greek mythology from the Graeco-Bactrian province, together with Greek music, had already begun to reach China overland.

THE *WEAK WATER* (see p. 16).

Very shortly before his death, Sir Richard Jebb, Regius Professor of Greek at Cambridge, was kind enough to point out to me a passage, not cited by Liddell and Scott, in which *βαθύπορος* plays an important part. In the *Τραχίνιαι* of Sophocles (l. 556), *βαθύπορος* will be found as an epithet of the river *Εὔηνος* Evenus, formerly known as the *Λυκόφραξ* Lyormas, and now as the Fidari; and the word was translated by Sir Richard Jebb "deep," the latter portion being, as he told me, unnecessary to the sense, and possibly nothing more than a help-out to the metre. Sir Richard Jebb further referred me to the "Geography of Greece," by the Rev. H. F. Tozer, who classes the Evenus among the "sudden and violent streams" of ancient Greece, and says on p. 90,

The older name of the Evenus in Aetolia was Lyormas, 'rushing like a wolf,' from *λύκος ἐριζω*.

and again on p. 96,

The scene of the adventure of Hercules with the centaur Nessus is the Evenus, one of the fiercest and most treacherous torrents in Greece.

This would seem to be decisive against such a meaning as "sluggish," which fits in so well with the mysterious 羽水 *Jo shui* of the Chinese. There are, however, several points which must be taken into consideration before the case can be pronounced hopeless.

I.—Are very deep rivers ever torrential, or torrential rivers ever very deep? The Yangtsze Kiang and the Hoang Ho may be quoted as examples of the negative.

2.—The Rev. Mr. Tozer only claimed in his preface to have “travelled over most of Greece;” he does not say that he actually saw the Evenus, which he calls “one of the fiercest and most treacherous torrents in Greece.” He might well have deduced this view from the older name Lyormas, which he interprets “rushing like a wolf,” evidently meaning “in headlong course” to be understood.

3.—Do wolves usually rush in headlong course? I have referred this question to Professor Newton, who so kindly helped me with the phoenix (p. 9), and his opinion is that the attack of the wolf is rather characterised by stealthy and cautious approach, except perhaps when his prey is completely at his mercy. Even a pack of wolves can be kept off for a time by determined men; the wolves succeed ultimately, as Mazeppa tells us, by

Their long gallop which can tire
The hound's deep hate, the hunter's fire.

And that comparatively slow, but steady and sure, rate of progression is precisely what is wanted for a rational interpretation of *βαθύπεπος* and *Jo shui*.

4 (suggested to me by Miss Rachel White, Classical Lecturer at Newnham).—Is Lyormas correctly derived from “rushing like a wolf?” May it not, with more probability, be simply some old local name, the exact meaning of which has been lost?

5.—There remains, of course, the question as to the real speed of the Evenus. It would no doubt be unfair to argue from the present state of the Fidari, bearing in mind the shock experienced by Lord Byrou when he saw an old washerwoman damming up one of the most famous rivers of ancient Greece, in order to get enough water to wash her cloths.

China and Religion. By Edward Harper Parker, M.A. (Manc.),
Professor of Chinese at the Victoria University, Manchester.
London, John Murray. 1905.

This is a disappointing volume, with an attractive title. To begin with, it is mostly a *réchauffé* of a number of magazine articles on the religions of China, published at intervals during the past fifteen years. These articles are now enumerated and referred to by the author under his 'List of Authorities' on p. xi., which he says 'may be usefully consulted.' They may perhaps have passed muster, at the time of writing, in the not altogether leading magazines in which they appeared; but for the purposes of a book, to be regarded as authoritative for future students, they required a much more severe revision than they have actually received. Professor Parker seems to have made hardly any attempt to blend his articles into the form of a 'simple sketch,' as claimed in his Introduction, but to have been content to leave them almost in their original patch-work state, one curious result of which is that his present work rests for the most part upon 'authorities' of his own earlier creation—a truly novel illustration of what is known as arguing in a circle. Another result is that there are numerous repetitions, which would be more tolerable if the repetitions always agreed with one another. But they do not even do that. For instance, on p. 48, in his essay on Taoism, he states that works on 'Taoism, Astrology and Medicine,' were the only ones exempted from destruction at the famous Burning of the Books in B.C. 213. This serious mistake is corrected on p. 68, in a repetition of the statement, where we read that 'works on medicine, divination, and agriculture' were spared; but of course the uninitiated reader is left in darkness as to which is really the correct version.

At the end of his book, Professor Parker reprints his translation of the spurious text known as the *Tao-téh King* or Taoist Classic, which has already been translated quite a dozen times by various hands, and which he now strives with vain effort to erect into a genuine document of the 6th or 7th century B.C. At one time, p. 38, he speaks of the 'hazy theories' of which this *Tao-téh King* is composed; on p. 47, this time in the same essay, he calls these theories 'noble abstractions.' Which of the two descriptions may be the more appropriate, the reader will be able to judge from Professor Parker's rendering of Chapter 6:—

'The spirit of the valley of space never dies, and this is what is called the progenetrix of neutral dissolution, and the connection of this dissolution progenetrix may be termed the root of heaven and earth. It extends into eternity like a preserver of life, and is inexhaustible in its uses.'

The reader is now in a position to appreciate the justice of Professor Parker's remark on p. 38, namely, that the alleged writer of the above quotation was 'an apostle of simplicity, and pleaded in season and out of season consistently for a return to Nature.'

On p. 287, where Professor Parker deals with a difficult passage in the *Tao-téh King*, he adds the following footnote:—

'This mysterious sentence, which permits the imagination to run riot in various fancies, would have been totally unintelligible to me had I not discovered from the Concordance that 淮南子 Vainancius (2nd cent. B.C.), quotes it *with the addition of the three words*, etc.'

In reply to this claim, it is only necessary to say that such 'discovery' was made exactly twenty years ago, and that the point was fully discussed in the *China Review*, vol. xiv, p. 260. Further, in consequence of violating his own rule, as stated on p. ix, by trusting to a second-hand authority such as the Concordance, instead

of reading the works of Vainancius, which are open to all students of Taoism, Professor Parker has not only made a mess of his translation, but has also failed to 'discover' that the sentence in question is twice quoted in the original authority.

As an example of serious mistakes, the reader need not go beyond p. 60, where he will find these words:—'Mencius insists that the nature of man is evil, 曾子 Cincius that it is good, in its origin.' This makes one rub one's eyes: we are here faced with much the same difficulty as if some theologian were to tell us that St Paul was a Unitarian. For the keystone of Confucian philosophy is that man is born good, and Mencius, the Second Sage, spent his life in establishing on an imperishable basis this leading doctrine of his great predecessor, as Professor Parker will learn by consulting the works of Mencius, Book vi, Pt. i, in Dr. Legge's Chinese Classics, where a translation is furnished on the same page with the text.

Sometimes Professor Parker challenges the smiles of his readers, e.g., on page 11—'just as with us, a man may be or try to be a convinced Christian gentleman, although occasionally he may take a drop too much, or yield to business frauds and feminine seductions.' On p. 219, when enumerating the more distinguished Protestant missionaries, we read: 'On the American side the versatile Dr. Lord, who also at one time acted as U.S. Consul, was sufficiently vigorous to outlast three wives. Unfortunately, he and his fourth wife—about forty years his junior—were carried off together by cholera in 1887.' This last story, if it need be told at all, might at least have been accurately told. Dr. Lord actually out-lived six wives; but what that has to do either with China or with Religion, passes comprehension, and the same may well be said of a Latin poem on the deathbed of Pope Leo XIII, with which the volume opens.

That his work has undergone but a poor revision, if any, may be gathered from a simple process of comparison. In the *Asiatic*

Quarterly for 1902, p. 380, speaking of the return of the Chinese Commissioners sent in the first century to India to enquire about Buddhism, Professor Parker wrote, 'They were accompanied by two Hindoos, named Kâs'yapa Mâtanga and (in unrecognisable Chinese dress) Chuh-fah-lan.' On p. 75 we now read, 'Two Hindoos, one of whom was named Kâs'yapa Mâtanga, accompanied the mission back.' After three years of revision Professor Parker ought to have been able to find out that 竺法蘭 Chuh-fah-lan, in quite recognisable Chinese dress, was the well-known Gobharana.

For his chapter on Nestorianism Professor Parker is so deeply indebted to 'La Stèle Chrétienne de Si-ngaï Fou,' by the late Père Havret, S.J., that it is difficult to find anything which is our author's own, save the translation (p. 121) of an Imperial decree referring to Christianity and printed for the first time, but left untranslated, by the learned Jesuit. The first sentence of this runs, according to Professor Parker, 道無常名，聖無常體，隨方設教，密濟羣生 'Tao has no constant name, holiness no constant form; cults are established according to place, for the unobtrusive salvation of the masses.' It may be doubted whether the above too literal rendering, apart from the mistake of 'unobtrusive,' really conveys the full meaning of the Chinese text, which in a certain sense may be compared with Hebrews i.1. The following is suggested as an improvement: 'The TRUTH does not always appear under the same name, nor is divine inspiration always embodied in the same form. Religions vary in various lands; but the underlying principle of all is the salvation of mankind,'—a very remarkable admission by a Chinese Emperor of the 7th century, that there is 'truth' outside Confucianism, and that there are other prophets besides Confucius.

Professor Parker's twenty odd pages on Shiintoism, the religion of Japan, appear to be of comparatively recent construction. It is

indeed charitable to hope that they were written prior to the publication by Professor Michel Revon of vol. i. (pp. 229) of his great work 'Le Shiutoïsme,' which has been for some months in the hands of students, but which is not so much as mentioned by name in Professor Parker's book. This is the more to be regretted, as the conclusions of Professor Parker's sketch are not borne out by a perusal of Professor Revon's first volume.

Finally, twelve full-page illustrations are inserted in 'China and Religion.' Three of these refer exclusively to Japan, two to Burmah, and one to Korea. Two others are pictures of Jesuit priests; another is the 'Ju-i,' which had nothing on earth to do, originally, with religion, and is wrongly described as 'A symbol of rule adopted from Buddhism,'—a mistake which has been several times exposed, but seems to die hard. Another is of a temple erected to the memory of Chinese killed during the bombardment at Pagoda Island; another is of the Nestorian Tablet; and the last is of a *Stûpa* in Peking, which has been reproduced over and over again.

It only remains to say that if books like this one, on an important subject, are offered to the reading public, we cannot be astonished at Professor Parker's pathetic cry on p. 1 of his Introduction:—'I have long since found my stock-in-trade a drug upon the market, and have had to get many of the papers bound up in manuscript for the convenience of my own reference.'

Cambridge Review.

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